

GORGEOUS GOWNING

For the SEASON'S FINISH



This Poirer Gown, called the Spider, has a train at the front.



A Peasant Costume Afforded Inspiration for this Poirer Fancy



Weighty Bead Embroidery on a Gauzy Foundation

Evening Gowns Resplendent With Beads That Sparkle - New Silks in Ever Varying Combination - Arms Are Veiled Though Sleeveless - Cameo Buttons a Late Fad - Every Gown a Dancing Gown.

IN the far away time of the Arabian Nights, when Haroun-al-Raschid sent his caravans to all the corners of the world to bring back whatever was most costly, most beautiful and most rare for the magnificence of his own court, nothing more impressively splendid could have been imagined than the collected costumes of a fashionable evening function of today. Such silks, such laces, such gauzy textures threaded with gold and embroidered with beads, such jewels, such feathers, such trinkets, such perfumes as delight the senses in modern costume were unknown even to the luxury-seeking Caliphs of the ancient Orient; though to be sure in these later days it is the female of the species who is decked out, and not the male.

The evening fashions of late mid-winter set a pace for evening dress throughout the summer. After Lent begins interest in evening wear becomes less vital—summers frocks, smart traveling costumes, fascinating outing garb have the important place in feminine imagination and the necessary ballgowns, dinner frocks and dancing frocks for house parties and hotel wear during the warm season are merely replicas of what the courtiers brought out for the gay season twixt Christmas and Lent. This mad and merry whirl of mid-winter gaiety is just drawing to a close and in the annals of dress it may well have been a memorable season for evening costumes seem to have reached a climax of splendor and of beauty that could scarcely be surpassed, though other seasons bring about inevitable changes of silhouette and style.

Features of New Evening Frocks.

The drapery of the skirt and the transparency of the bodice are the distinguishing features of every new evening costume. Minor details there are plenty, but on these two features depend the smartness and modernness of the frock. And by the bye, to imitate the vocabulary of the dress-makers, the evening costume is now a frock, not a gown. One thinks of a frock as rather a simple, youthful affair with more coquetry than dignity, and lacking the distinction and "presence" of a gown. To the dress-maker, it seems, a frock is a costume that is short-skirted, while a gown trails about the feet. Some of the new evening frocks, it is true, have trains, but they are eccentric affairs, rarely incorporated with the skirt drapery but hung from waistline, hip or knee like afterthoughts. And always is the train so attached that it may be caught up, or looped up in some manner to be out of the way in dancing. The dance is now the high

priestess of fashion and all evening costumes at least must submit themselves to her mandate and be built in conformity with her decree. In only one of the evening costumes pictured today is the train part of the skirt and this costume, which may with propriety be called a gown, is intended for dinner rather than dancing wear. It is of printed crepe tissue in a wonderful color scheme of shaded yellows, the pattern showing tulips in yellow and orange against a background of dull gold. Gold-colored chiffon veils the bodice and trails downward over the back of the skirt; and topaz and amber glass beads hold the yellows of the woven materials in focused points of light.

This tulip dinner gown shows also the perfectly bare arm, lightly veiled with gauzy drapery, the use of bead tassels on the sash and the extremely fashionable butterfly-bow motif, the big bow in this instance covering the lower part of the bodice below the bust, an arrangement of amber and topaz beads holding the bow against the golden chiffon bodice drapery while a circular ornament of the same beads holds the loops of the bow at its center.

The coiffure, accompanying the tulip gown is modestly simple and classic, a band of gold ribbon encircling the head over the softly waved hair which is arranged to cover the ears entirely and also to reveal the contour of a small, well shaped head. Strap slippers of new design and in pale yellow color add a completing note of harmony.

Fashion Notes on Yellow.

Some of the courtiers are shaking their heads over yellow now. It is too fashionable, say they—it cannot endure much longer. At any rate yellows in all units, from faintest tints to most brilliant nasturtium, are the rage just now and women who should be willing to perish before placing yellow next their skins are recklessly adopting the modish hue. In Paris the golden tones are diplomatically dubbed "Dollar yellow," as a delicate acknowledgment, it may be, of the goodly number of American dollars expended in Paris for finery. A striking "Dollar yellow" dancing frock by Poirer is illustrated. The skirt and oddly cut sleeves of this frock are of old gold velvet, the train being separate from the narrowly draped skirt and finished with a border of fur. The tunic of gold fillet net, closely gathered at the waistline and flaring at the edge, has also a border of fur. Under the velvet sleeves which reach forward to form a sort of bolero, is a little bodice of black chiffon over a very decollete bodice of gold lace. Above this gold lace rises flesh colored chiffon to the

rounded line of the black chiffon bodice but the effect is that of an extremely low-cut gold lace under-bodice. Perhaps the most notable feature of this Dollar yellow frock is the massive girdle of braided gold cord which falls in three heavy gold silk tassels at the front.

Words, printed in mere black and white, can give no idea of the splendor of this Poirer costume which without glittering or sparkling in any way has an effect of extraordinary richness and color. Dancing boots of patent leather with tops of dull gold kid, which might be rather bizarre with a less opulent costume, harmonize with this golden frock to perfection.

A Debutante Dancing Frock in Peasant Suggestion.

The severity of the Poirer dancing frock for a young girl makes it a striking model in a season of calculated softness of line. This dancing frock has its train, caught against the skirt at the back of the knees. During the dance the train may be looped up in a burr-like drape under the tunic by means of cleverly placed snap buttons, or kohinoors as these almost invisible fasteners are called in Paris. This frock also shows its touch of fur, in this instance only at the hem; but fur is almost as essential to the modern evening gown as sewing-silk for its stitchery, and even the prospective summer dancing frocks are promised touches of fur.

The Poirer frock under discussion has a two-layer tunic of white net over a skirt of glow-worm green brocade. At the waistline the folds of the net tunic, which suggests a chemise-like garment hanging from the shoulders, are confined under two bands of gold braid, a gold cord, attached to the girdle at front and back, being slipped over one shoulder. The decollete is outlined with a thread-like cord of gold also. Above the closely drawn girdle of gold braid is a sash of very soft crepe which has the suggestion of tumbling down below the net bodice. This sash matches the delicate green tint of the brocade skirt. The natural figure line is suggested in this frock in a rather startling manner, the effect being no the flowing softness of line conveyed

in the classically corsetless draperies of the day, but rather the undeveloped and rather angular contours of very young girlhood just swelling into the subtle curves of womanhood.

A Fascinating Frock in Black and White.

In strong contrast to this ingenuous frock in glow-worm green and white, is a dashing creation, also by Poirer, called The Spider, because the trimming actually suggests a black spider spinning his web of jet beads over a drapery of white. Supremely sophisticated is this Spider gown. It could never be worn by a young girl, or in fact by any woman unpossessed of subtlety and fascination. The drapery of white seems to wind and cling about the figure without apparent cut or design, the bodice of white net being draped in soft folds over shoulder and arm. Above this white net drapery is a draped jacket of black net, outlined in bolero effect by strands of jet beads. These jet strands radiate from the "spider" of jet and velvet which gives its name to the gown; and the spun cobweb of jet covers not only bodice but hips. In telling contrast to the spider effect is a coiffure ornament showing wings of delicate pearl encrusted white tissue. The ear-rings are of jet.

Rich Fabrics and Trimmings For The Evening.

Paris is combining costly stuffs with a recklessly lavish hand this season. Many of the evening costumes for early summer wear are of three sorts of silk, two sorts of lace, a touch of net and yards of beaded trimming. Perhaps even a little fur is thrown in for good interest. The new laces are specially beautiful, with old Chantilly patterns woven in shadow effect. Net top laces with silk threads are specially popular for flounces and bodice draperies, and there are gorgeous beaded flounces which almost make a frock in themselves. A Doucet dancing frock of tulle with a tunic and bodice drapery of pearl and crystal embroidered net is pictured. The tulle skirt in Nattier blue is drawn against the ankles by a pearl embroidered strap. Tunic and bodice are of pale gray over faintest pink.



Tulips Give the Color Note for this Dinner Gown in Yellows

The Apotheosis of American Gold in Paris Creations - This Gold Fillet Tunic is heavy with Gold Cord Trimming

Jewelry Keeps Pace with the Mode

FROM time immemorial jewels have played an important part in social life. There are costumes which absolutely demand the completing touch of richly set gems, just as there are costumes which are perfect only when worn absolutely without jewelry; and just as much modishness is conveyed by the setting of one's jewels as by the cut of one's frocks or the trimming of one's hats.

Just now pearls are prime favorites, outranking even the diamond in fashionable esteem, and a genuine pearl necklace is worth a comfortable fortune while even for a pearl-set ring or a pair of pearl ear-rings a substantial sum must be expended. Not all the pearls worn by society women are genuine pearls, however. Not by any means. But the imitation of precious jewels has been so dignified of late by scientific processes that no stigma attaches itself to the wearing of "reconstructed emeralds," for instance, or "scientific pearls." These products of the modern alchemist are combined with genuine diamonds in settings of gold and the more costly platinum, and even the millionaire does not hesitate to purchase them for his wife and daughter.

There is more and more tendency to match the costume with jewels—or at least to select jewels that will harmonize with and perfect the costume—rather than to load the person with costly gems, a practice which is nowadays confined to the class which believes in diamonds as an investment, knowing that in time of stress value can always be realized of these stones.

Perhaps the most magnificent private collection of jewels in modern times, belonged to the late Abdul Hamid, II., that villainous old sultan whose thirty years' rule makes one of the blackest pages of eastern history. In his palace at Salonika were found, after his hurried departure after the revolution, jewels which afterward brought at auction in Paris three million dollars. One string of pearls alone, composed of a hundred

and fifty rare pearls, each as large as a marble, brought nearly \$200,000. A similar string of scientific pearls, very beautiful in color and lustre, was sold the other day for \$1,200, by which it may be seen that although the scientific pearl cannot approach the real pearl in actual value, it is by no means to be despised as an ornament, and is far removed in excellence from the colored glass bead which goes by the name of "pearl" on the bargain counter of the cheap shop. The scientific pearl, like the real pearl is solid. One may set a heel on it without crushing it. But unlike the real pearl, it will not melt in acid. If you are anxious to discover whether the handsome pearl in your Christmas ring is genuine, just drop the ring in a glass of vinegar and leave it there a bit. If the pearl was genuine you will at least have the satisfaction afterward of knowing that it was. If it is a scientific pearl it will come unscathed from the acid test, made historical by Cleopatra.

out gloves. If they are worn, the soft glove of finely woven silk is the preferred sort. These gloves are easily drawn on and off and may be rolled into a small ball and stuffed into a theatre or dancing



A Speedometer Measures the Miles of the Tango.

bag when not needed, yet their beautiful weave, as lustrous as satin and with a texture which does not reveal the individual threads in the silken-smooth surface, makes them fitting companions for the richest evening gown.

Six rings, no less, are clustered on the hand pictured. The third finger wears a splendid diamond solitaire mounted on a slender band of gold, this ring being placed between a circlet of small pearls and diamonds, and a pearl circlet set with two enormous scientific pearls, one white and the other in the darker shade which is called black pearl. The little finger wears three rings also, a huge white pearl set in a circlet of tiny pearls, a black pearl set in platinum and a new bangle ring with a pearl pendant set in a cup of small diamonds. The snake bracelet is a sinuous affair of diamonds and emeralds with blood red rubies for eyes.

The tango speedometer is the latest acquisition of the girl who loves to dance. It measures off the merry miles traversed by her feet during an evening of tango, trot and hesitation waltz. The capable speedometer is attached to a garter of flexible silver mesh encrusted with rhinestones. An elastic, fastened with a snap button makes it possible to adjust the garter comfortably.

A QUICK WAY OF ADJUSTING CHILDISH SASHES.

IT takes a tricky touch and an artistic talent to tie broad, handsome ribbon into a smart sash. Most women can tie the ordinary two-loops-and-two-ends bow, but the modish sash with upstanding loops or a shower effect demands considerably more skill. The best way is to have the bow made, once and for all, at the sash counter, cutting the sash ribbon under it and fastening each time, invisibly with snap fasteners.

When leather armchairs begin to look shabby they should be wiped with a soft cloth dipped in olive oil.



Several Sizes of Pearls in the Modern Necklace.

who dropped her pearl in vinegar to prove her love for Anthony.

Something new and very modern in pearl necklaces is pictured. This handsome necklace, with its three strands of large pearls and dangling tassels of seed pearls, is really designed for wear over a bodice having a deep, narrow V decollete and at one side of the necklace there is a round pearl brooch which may be fastened at the edge of the decollete to keep the weight of the tassels from pulling the necklace awry. Around the throat, with this pearl necklace, is worn a Siddons band of black velvet against which is posed a flagrant bow-knot of platinum and diamonds, with tasseled ends also of platinum and diamonds in a very delicate setting. The ear-rings are balls of cut jet which swing on slender chains made of pearl and jet beads.

The vogue of swinging ornaments is illustrated, which shows milady's and appropriately dressed for the opera. Gloves are worn only at the beginning of the evening now, and some of the most fashionable women attend the opera even with-



A Bracelet Encrusted With Gems, and a Fortune in Pearl Rings.